

S 635
29
5714
copy 1

BAKER'S DARKEY PLAYS



PS 635
Z9 C 5714

EVERYDAY
OCCURRENCES

WALTER H. BAKER & CO.
N223 WINTER STREET
BOSTON

Plays for Amateur Theatricals.

BY GEORGE M. BAKER.

Author of "Amateur Dramas," "The Mimic Stage," "The Social Stage," "The Drawing Room Stage," "Handy Dramas," "The Exhibition Dramas," "A Baker's Dozen," etc.

Titles in this Type are New Plays.

Titles in this Type are Temperance Plays.

DRAMAS.

In Four Acts

Better than Gold. 7 male, 4 female char. 25

In Three Acts.

Our Folks. 6 male, 5 female char. 15

The Flower of the Family. 5 male, 3 female char. 15

ENLISTED FOR THE WAR. 7 male, 3 female char. 15

MY BROTHER'S KEEPER. 5 male, 3 female char. 15

The Little Brown Jug. 5 male, 3 female char. 15

In Two Acts.

Above the Clouds. 7 male, 3 female char. 15

One Hundred Years Ago. 7 male, 4 female char. 15

AMONG THE BREAKERS. 6 male, 4 female char. 15

BREAD ON THE WATERS. 5 male, 3 female char. 15

DOWN BY THE SEA. 6 male, 3 female char. 15

ONCE ON A TIME. 4 male, 2 female char. 15

The Last Loaf. 5 male, 3 female char. 15

In One Act.

STAND BY THE FLAG. 5 male char. 15

The Tempter. 3 male, 1 female char. 15

COMEDIES AND FARCES.

A Mysterious Disappearance. 4 male, 3 female char. 15

Paddle Your Own Canoe. 7 male 3 female char. 15

A Drop too Much. 4 male, 2 female char. 15

A Little More Cider. 5 male, 3 female char. 15

A THORN AMONG THE ROSES. 2 male, 6 female char. 15

NEVER SAY DIE. 3 male, 3 female char. 15

FEEDING THE ELEPHANT. 6 male, 3 female char. 15

THE BOSTON DIP. 4 male, 3 female char. 15

THE DUCHESS OF DUBLIN. 6 male, 4 female char. 15

THIRTY MINUTES FOR REFRESHMENTS. 4 male, 3 female char. 15

We're all Teetotalers. 4 male, 2 female char. 15

Male Characters Only.

A CLOSE SHAVE. 6 char. 15

A PUBLIC BENEFACITOR. 6 char. 15

A SEA OF TROUBLES. 8 char. 15

COMEDIES, etc., continued.

Male Characters Only.

A TENDER ATTACHMENT. 7 char. 15

COALS OF FIRE. 6 char. 15

FREEDOM OF THE PRESS. 8 char. 15

Shall Our Mothers Vote? 11 char. 15

GENTLEMEN OF THE JURY. 12 char. 15

HUMORS OF THE STRIKE. 8 char. 15

MY UNCLE THE CAPTAIN. 6 char. 15

NEW BROOMS SWEEP CLEAN. 6 char. 15

THE GREAT ELIXIR. 9 char. 15

THE HYPOCHONDRIAC. 3 char. 15

The Man with the Demijohn. 4 char. 15

THE RUNAWAYS. 4 char. 15

THE THIEF OF TIME. 6 char. 15

WANTED, A MALE COOK. 4 char. 15

Female Characters Only.

A LOVE OF A BONNET. 5 char. 15

A PRECIOUS PICKLE. 6 char. 15

NO CURE NO PAY. 7 char. 15

THE CHAMPION OF HER SEX. 8 char. 15

THE GREATEST PLAGUE IN LIFE. 8 char. 15

THE GRECIAN BEND. 7 char. 15

THE RED CHIGNON. 6 char. 15

USING THE WEED. 7 char. 15

ALLEGORIES.

Arranged for Music and Tableaux.

LIGHTHART'S PILGRIMAGE. 8 female char. 15

THE REVOLT OF THE BEES. 9 female char. 15

THE SCULPTOR'S TRIUMPH. 1 male, 4 female char. 15

THE TOURNAMENT OF IDYLCOURT. 10 female char. 15

THE WAR OF THE ROSES. 8 female char. 15

THE VOYAGE OF LIFE. 8 female char. 15

MUSICAL AND DRAMATIC.

AN ORIGINAL IDEA. 1 male, 1 female BONBONS; OR, THE PAINT KING. 6 male, 1 female char. 25

CAPULETTA; OR, ROMEO AND JULIET RESTORED. 3 male, 1 female char. 15

SANTA CLAUS' FROLICS. 15

SNOW-BOUND; OR, ALONZO THE BRAVE, AND THE FAIR IMOGENE. 3 male, 1 female char. 25

THE MERRY CHRISTMAS OF THE OLD WOMAN WHO LIVED IN A SHOE. 15

THE PEDLER OF VERY NICE. 7 male char. 15

THE SEVEN AGES. A Tableau Entertainment. Numerous male and female char. 15

TOO LATE FOR THE TRAIN. 2 male char. 15

THE VISIONS OF FREEDOM. 11 female char. 15

WALTER H. BAKER & CO., 23 Winter St., Boston.

EVERY DAY OCCURRENCES

A Finale to the "First Part" of a Negro
Minstrel Entertainment

AS PRESENTED BY SCHOOLCRAFT AND COES

EDITED BY
GEORGE H. COES

BOSTON

Walter H. Baker & Co.

1893



42837 Y

P 5635
.29 C 5714

CHARACTERS.

GEORGE, *as Interlocutor.*

TAMBO.

BONES.

Chorus by the Circle.



COPYRIGHT, 1893, BY WALTER H. BAKER & Co.

45053333

EVERY DAY OCCURRENCES.

SCENE. — *Stage set for "first part."* Circle seated. TAMBO *sings.*

Attention pay to what I say
About things that happen every day;
Both morn and night there's such a sight,
It's bound to make us all feel gay.
Hustling, bustling through the streets,
Treading on each other's toes;
Howling, growling, as they meet,
No matter whether friends or foes.

(Last four lines repeated as chorus.)

(After chorus, TAMBO jumps up, holding his foot.)

TAMBO. Oh, my corns !!

GEORGE. Excuse me, sir.

TAMBO. Why don't you look where you're going?

GEORGE. I was not aware that any one was near me.

TAMBO. If I had such big feet as you, I'd walk on back streets.

GEORGE. I beg ten thousand pardons, sir. I did not mean to do it.

TAMBO. Well, don't you never do that again. If you do, I'll—

GEORGE. What if I do?

TAMBO. Well, tread a little easier next time, that's all.

GEORGE (to BONES). I never saw such clumsy men in all my life.

BONES. I never saw such homely women.

GEORGE. Your feet are large enough to tread tobacco with.

BONES. And your dress is long enough to sweep it up.

GEORGE. I want you to understand, sir, that I am a lady.

BONES. Who told you so?

GEORGE. I'll call the police, you saucy wretch !

BONES. If you do, I'll have you arrested.

GEORGE. For what ?

BONES. For not taking in your sign.

GEORGE. What sign?

BONES. Look out for paint. *(All laugh.)*

GEORGE. That's not the way to address a lady. Don't you know that woman is man's truest and best friend, his consoler in the hour of trouble and sorrow, and when on a bed of sickness, there you'll always find her at your bedside.

BONES. Yes; looking for letters in your pockets.

GEORGE. Oh, woman, woman, what would we be without you?

BONES. About twenty-five hundred dollars a year in pocket.

(Sings). Now stocks have fell, so they tell;
 When you go in a broker's shop
 They look so cunning, you think they're funn
 When down your money you do drop.
 They say go in, don't be afraid,
 'Twill be up ten per cent to-morrow;
 And when your money you have paid,
 Why, you're dead broke — and go home in sorrow.

(Chorus as before.)

TAMBO. Mr. Money Penny, how is (*any local active stock*) to-day?

GEORGE. Fluctuating.

TAMBO. What can you let me have one thousand shares for?

GEORGE. For five and a half.

TAMBO. Send it down to my office, P. D. Q.

BONES. What can you let me have two thousand shares for?

GEORGE. Well, as it's ten minutes later, you can have it for seven and a half.

BONES. Well, send it down to my office, and I'll give you a check on the (*local*) bank.

TAMBO. How's Water Power?

GEORGE. Very wet!

TAMBO. Give me a couple of gallons.

GEORGE. We don't sell Water Power by the gallon.

TAMBO. How do you sell it?

GEORGE. Why, by stocks and shares.

BONES. How's copper?

GEORGE. Very heavy.

BONES. Send me down a couple of ounces.

GEORGE. We don't sell copper by the ounce.

BONES. How do you sell it?

GEORGE. To make money with, of course. (*All laugh.*)

TAMBO. George, now, I think real estate is a safer investment than railroad bonds.

GEORGE. Why so?

TAMBO (*very dignified*). For instance, you put your money in land, lumber, bricks, and mortar, then move in your family, and send over to the old country for all your relations. Bring them here; then you have something to fall back on. Whereas, in the second place, firstly, on the other hand, you put your money in railroad bonds, you take your father and your mother, your sister

and your brother, and jump aboard the cars, and they run off the track. Kill you and all your relations; then where are you? That's what I want to know.

GEORGE. Ah! but, on the other hand, if real estate has an upward tendency, and the money market becomes overstocked with gold, then railroad bonds will have a downward tendency, which would soon impoverish its creditors and denounce the directors. Yea, in fact, would fairly impeach its own president.

BONES (*whistles*). There goes Webster's Dictionary all to pieces.

GEORGE. Yes, Bones; but it's all grammar.

TAMBO (*sings*).

If at a theatre you're a spectator,
Listening to a sublime play,
You admire it much, for the play is such
You're satisfied when you go away.
Then home you go unto your bed:
You wake up with a frightful dream,
For Hamlet's ghost is at your head,
And Macbeth by your side doth gleam.

(*Chorus as before.*)

TAMBO. George, I was an actor once.

GEORGE. What did you ever enact?

TAMBO. I played Clod Meddlesome with Pauline Dish-of-Apples, in the play of "Lady-in-the-Lion's-Den."

GEORGE. No; you mean Claude Melnotte in the beautiful play of the "Lady of Lyons." The female was Pauline Deshapelles.

TAMBO. George, do you know why they called her Pauline?

GEORGE. No; why?

TAMBO. 'Cause she had such a lean paw — Paw-lean.

BONES. I was an actor once, too.

GEORGE. What did you ever play?

BONES. I played the skull in "Hamlet," and the hump on Richard's back. And I played one of the "Forty Thieves."

TAMBO. Yes, and got five years in (*local prison*) for playing it.

GEORGE. Nonsense! Didst know that I have been an actor?

BONES. Who told you so?

GEORGE. I played Claude Melnotte, and was called out three times.

BONES. Yes; once by the sheriff, once by de washerwoman, and once by your landlady for board.

GEORGE. No, by an admiring audience. I made a big hit, especially when I came to that scene where Claude pictures to Pauline his home on the Lake of Como.

TAMBO. George, just give us that scene.

BONES. No; give us a scene where we eat.

TAMBO. Yes; two pig's feet and a slam handwich.

GEORGE. No; that will cost too much for props. Wouldst like to hear that speech?

OMNES. Yes; go it.

GEORGE. Listen:

'Twas in a deep vale, shut out by old pine treeses,
Where the parfumigated smell am wafted on the breezes (*bus. of smelling*),
Where persimmons sweet and sweet potato grows,
And the perfume of sunflower salutes the nose,
In a little hut, made out of logs of pine,
All covered over with morning-glory vine,
There, love, we'd sit and often wonder
If anything could tear asunder
Two loving hearts like ours.
We'd know no friends save those that had the dollars,
That wore the biggest kind of big shirt collars;
We'd read no books, but always take the papers
That told of darkies cutting capers;
And when at night it darkly got,
We'd illuminate de hut wid de old pine knot,
Breathe sighs of love to the stars and moon,
While feasting on supper made of roasted coon.
And should you pass the still house on the green,
You'd delight in perfume of whiskey made from the best benzine;
But should you seek my home across the seas,
There you'd bē troubled much by fleas.
They nip so hard, and do so tease,
You scarce can get a moment's ease.
To kill them I've found out de trick: —
First get a candle, and then a candlestick;
Place their heads close to de wick,
And jam der eyes out wid a brick.
After you have done all that,
Put them in the boiling fat;
And when the fat has cooked their head —

BONES and TAMBO. Blow out the light and go to bed.

(*Chorus as before, while symphony is being played; at close all exclaim together.*)

BONES (*with fish-horn*). Fresh fish! etc.

TAMBO. Glass put in!

GEORGE. Wash-tubs to mend!

TENOR. Rags, bottles, rags!

TENOR. Right this way to (*local*) Hotel!

BASS. Charcoal!

(*All together until*)

CURTAIN.

Baker's Monthly Bulletin.

THE BOOK OF DRILLS; PART SECOND. A collection of entertainments for stage, hall or parlor, by MARY B. HORNE, author of "A Carnival of Days," etc. Containing: **THE NURSERY MAIDS' DRILL.** Arranged for ten little girls of from six to ten years of age. **THE JAPANESE UMBRELLA DRILL.** For twelve girls or young ladies in Japanese costumes. Very picturesque. **THE SUNFLOWER CHORUS; OR GRANDMOTHER'S GARDEN.** For boys and girls *ad libitum*. Introducing songs and recitations. **GOOD NIGHT MARCH.** For six of the very smallest children. Very quaint and amusing. (1889.) Price, 30 Cents.

THE CHRONOTHANATOLETRON; OR, OLD TIMES MADE NEW. An Entertainment in One Act. For sixteen girls. Written for the Class Day Exercises at Dana Hall School, Wellesley, Mass., by two members of the Class of '87, and first performed before the members of the school and their friends, June 18, 1887, and later at Ellsworth, Maine, April 6, 1888. No scenery. The "Chronothanatolettron" (or Time and Death Annihilator) is an invention by means of which any woman of any epoch can be brought at once into the presence of the "operator." (1889.) Price, 25 Cents.

THE COUNTRY SCHOOL. A Farceical Entertainment in Two Scenes. By M. R. ORNE. For any number of characters, male or female, either or both, many or few, big or little. Scenery simple; costumes easy; time in playing, about forty minutes. This sketch carries the spectator back to his school-boy days in the little red school-house. Grown folks, the older and more dignified the better, take the parts of the pupils in "The Country School," put on again the pinafores and pantalettes of their school days and get as much fun out of it as they give. The most uproariously comical entertainment out. Closely similar to "The Old District School" (\$1.00) and "The Deestrick Skule" (50 cents.) (1890.) Price, only 15 cents.

THE TENNIS DRILL. An Entertainment for parlor or lawn. By MARGARET PEZANDIE. This pretty and picturesque entertainment will be a novel and popular feature for a school exhibition, a parlor entertainment, or a lawn party. Sixteen girls, or less, can take part, regulation tennis suits in two colors, being worn, with fascinating "deerstalkers" and "blazers" to match. It is very easy to get up, tennis apparatus being universally handy, and is highly recommended for its novelty, picturesqueness and equal adaptability for in-door or out-door use. (1889.) Price, 15 Cents.

RIO GRANDE. A Drama in Three Acts. By CHARLES TOWNSEND. Seven male, four female characters. Modern costumes; scenery, one interior and one exterior. Time in playing, two hours and twenty minutes. A play of Western "border" life, and one of the finest dramas ever written by this successful author. Its interest is unflagging, it is full of bright, clean fun, and roaring comedy situations alternate with thrilling and pathetic scenes. Every character is a good one and worthy of the best talent. This piece is preceded by a chapter of "Remarks" in which are given in the author's own words, special instructions regarding the play, the acting of each part, and all necessary details of stage management. (1891.) Price, 25 Cents.

A DOUBLE SHUFFLE. A Comedy in One Act. By HENRY OLDHAM HANLON. Three male and two female characters. Scenery and costumes very simple. An admirable little parlor piece, playing about thirty-five minutes. Fred Somers, a collegian, with a taste for practical joking, tries to play a little joke on his sister and his fiancée, but they succeed in turning the tables completely upon him and his two college chums. Very bright and amusing. A sure hit. (1891.)

THE CORNER-LOT CHORUS. A Farce in One Act. By GRACE LIVINGSTON FURNISS. Seven female characters who speak, and ten Jury Girls. Costumes, modern and tasteful. Scenery of little or no importance. Plays about forty minutes. This clever little piece, by the author of "A Box of Monkeys," satirizes the weak side of amateur actors, and with bright and clever performers is a sure success. It affords a chance for elegant dressing, if desired, and for telling local hits. In its original performance by professional actresses it was a laughing success. (1891.) Price, 25 Cents.

COUNSEL FOR THE PLAINTIFF. A Comedy in Two Acts. By ST. CLAIR HURD. Four male and five female characters. Scenery, two interiors, easily arranged; costumes, modern and simple. Plays an hour and a half. This little piece has more "plot" than is usual in plays of its length, and works up to an exciting climax. Good Jewish comedy character. (1891.)

Baker's Monthly Bulletin.

TO MEET MR. THOMPSON. A Farceical Sketch in One Scene. By CLARA J. DENTON. Eight female characters. Scene, a parlor, very simple; costumes modern, and all requirements very easy. An admirable drawing-room piece. Plays fifteen minutes. (1890.)

PLACER GOLD; OR, HOW UNCLE NATHAN LOST HIS FARM. A New England Drama in Three Acts. By DAVID HILL. Ten male and five female characters. Scenery, not difficult; costumes, modern. This comedy-drama of New England life is of the general class to which "Old Jed Prouty" and "Joshua Whitcomb" belong. Its scenes, characters and humor are rustic; its interest, simple but strong. Uncle Nathan is a strong part. Gipsy, the waif, is an admirable soubrette, as good as "M'liss." Mike and Joe, good Irish comedy characters. (1890.) **Price, 25 Cents.**

MRS. WILLIS' WILL. A Comic Drama in One Act. Five female characters. Scene, a rustic interior, very easy. Costumes, everyday and eccentric. This piece has an excellent plot, and is very funny. Few plays for female characters only are as satisfactory in performance.

INNISFAIL; OR, THE WANDERER'S DREAM. A Drama of Irish Life in Four Acts. By RICHARD QUINN. Seven male and three female characters. Scenery not difficult; costumes of the period. This piece is interesting in story and depicts Irish patriotism, sentiment and humor, with truth and vigor. The character of Felix is an admirable one, the player assuming many disguises in course of the action. Effie (lead) and Mary Anne (soubrette) are both good parts; Benner (heavy) and Con o' the Bogs (heavy comedy) very effective. (1889-1890.)

CHUMS. A College Farce in One Act. By the author of "Class Day." Three male and two female characters. Scenery and costumes, very easy. Tom Burnham wears ladies' costume throughout the piece, and all the characters may be played by men, if desired, as in the original performance by Graduate Members of the Pi Eta Society, of Harvard College, at Beethoven Hall, Boston, February 29, 1876. A very funny piece and a sure hit. (1890.) **Price, 25 Cents.**

WHEN THE CURTAIN RISES. A collection of short plays for parlor performance. By CLARA J. DENTON. The plays in this collection are short, bright and easy to get up, just the thing for the "Home Theatre." No scenery is needed, and no costumes that do not hang in every one's closet. Contents: **THE MAN WHO WENT TO EUROPE.** A Comedietta in One Act, for four males and two females. **ALL IS FAIR IN LOVE.** A Drama in Three Scenes, for three males and two females. **"W. H."** A Farce in One Act, for one male and three females. **A CHANGE OF COLOR.** A Drama in One Act, for two males and three females. **TO MEET MR. THOMPSON.** A Farce in One Act, for eight females. (1890.) **Price, 25 Cents.**

BOUND BY AN OATH. A Drama in Prologue and Four Acts. By DAVID HILL. Six male and four female characters. Scenery, not simple, but easily simplified; costumes, modern. This is a strong and stirring melodrama of modern life and times. The comedy element is furnished by a negro and a quaint old woman's part. Elias, the "oath-bound," is a strong part; Seth is a good light comedy villain, and Jacob a strong "heavy" part. (1890.) **Price, 25 Cents.**

THE GRANGER; OR, CAUGHT IN HIS OWN TRAP. A Comedy in Three Acts. By DAVID HILL. Eleven male and two female characters and supers; six male characters only being important. Costumes modern and eccentric rustic. Scenery may be made elaborate or simple, according to circumstances. John Haymaker is a good character, new to the stage, and full of rustic humor and shrewdness. Alvin Joslyn, as played by Mr. Davis, comes nearest to it in flavor. The other characters are excellent, generally rustic types and those of low life in the city, where the incidents of "The Granger's" second act occur. The story is original in idea, and of great humorous possibilities. Just the thing for a Grange entertainment. Can be played with the simplest accessories, yet will amply repay care in getting up. (1890.) **Price, 25 Cents.**

THE BOOK OF DRILLS; PART FIRST. A group of entertainments for stage or floor performance. By MARY B. HORNE, the author of "The Peak Sisters," etc. Containing: **A NATIONAL FLAG DRILL** (as presented by children in Belmont, Mass., at a Fair given by the Arachne, in December, 1888. Also as given by ten young ladies of the Unity Club in Watertown, Mass., Feb. 22, 1889); **THE SHEPHERD'S DRILL;** **THE TAMBOURINE DRILL** (as given at a Rainbow Party by twelve little girls of the Third Congregational Society, Austin St., Cambridgeport, May 2, 1889); **THE MOTHER GOOSE QUADRILLE** (as danced at the Belmont Town Hall, May 10, 1889.) (1889.) **Price, 30 Cents.**

AN ENTIRE NOVELTY.

THE GREAT MORAL DIME SHOW

• AN ENTERTAINMENT IN ONE SCENE.

By MARY B. HORNE,

Author of "THE PEAK SISTERS," PROF. BAXTER'S GREAT INVENTION,"
"THE BOOK OF DRILLS," "THE CARNIVAL OF DAYS,"
"PLANTATION BITTERS," ETC.

Nine male, seven female characters. Costumes simple; scenery an ordinary interior, or may be dispensed with altogether. Plays from half an hour upward, according to the number and character of additional specialties introduced. Printed exactly as first performed by the Unity Club, Watertown, Mass., on Friday evening, February 5, 1892.

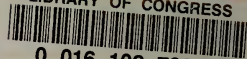
This most amusing entertainment is a burlesque of the ordinary "dime-museum," so-called, but is entirely devoid of the vulgarity of its original, and perfectly adapted to church or home performance. The characters are, save the lecturer and her assistant, a wonderful collection of "freaks" of nature (some-what assisted by art) who sing, dance or recite, according to their special abilities, in illustration of the explanatory lecture. It is most elastic in its requirements, can be played on any stage or platform, with or without scenery, and with a greater or smaller number of characters, according to taste or necessity. It can be made uproariously funny, and is in character as well as fact

A SEQUEL TO THE PEAK SISTERS.

Price, - - - 15 Cents.

SYNOPSIS.

SCENE.—The exhibition hall of Sister Keziah's Show. Sister Keziah's introductory lecture. Johnathan, the bashful assistant. Introductory hymn. Introduction of the "freaks." DANIEL MCGINTY *redivivus*. Daniel's song. LUCIA ZARATE, the celebrated Mexican dwarf. KIOTO, the shortest man alive, *not financially*. The wonderful MERMAID. The Mermaid's song. CASSIUS WHITE, the ossified boy. A "rocky" recitation. KALLULU, the only specimen of his kind in captivity; illustrated by cuts. SIGNOR GALASSI, the celebrated Glass-Eater. Galassi sings. ALLEGRO PENSEROSO, the wonderful two-headed girl; not to be confounded with the more common two-faced girl. Two ways of eating a pickle. IDA and IONE, the Grecian maidens. RAPHAEL TINTORET, the blind painter, who paints blinds in full view of the audience. AN CHIN and WUN LUNG, the Chinese twins, extremely well connected from birth. "The Land of Tea." KA-FOOZLE-FUM, the Turkish vocalist. Grand finale and curtain.



BAKER'S SELECTED LIST OF JUVENILE OPERETTAS

Designed especially for Church, School, and other Amateur Organizations. Complete, with all the music and full directions for performance.

Grandpa's Birthday. In One Act. Words by DEXTER SMITH; music by C. A. WHITE. For one adult (male or female) and three children; chorus, if desired. PRICE, 25 CENTS.

Jimmy, The Newsboy. In One Act. Written and composed by W. C. PARKER. For one adult (male), and one boy. No chorus. Very easy and tuneful. PRICE, 25 CENTS.

The Four-leafed Clover. In Three Acts. By MARY B. HORNE. For children of from six to fifteen years. Seven boys, seven girls, and chorus. Very picturesque. PRICE, 50 CENTS.

Beans and Buttons. In One Act. Words by WM. H. LEPERE; music by ALFRED G. ROBYN. Two male and two female characters; no chorus. Very comical and easy. PRICE, 50 CENTS.

Hunt the Thimble. In One Act. Words by A. G. LEWIS; music by LEO R. LEWIS. Two male, two female characters and small chorus. Simple and pretty. PRICE, 50 CENTS.

Red Riding Hood's Rescue. In Four Scenes. Words by J. E. ESTABROOK; music by J. ASTOR BROAD. Three male, four female characters and chorus. PRICE, 50 CENTS.

Golden Hair and the Three Bears. In Five Scenes. By J. ASTOR BROAD. Three adults (2 m., 1 f.), eight children and chorus. Music is easy, graceful, and pleasing. PRICE, 75 CENTS.

R. E. Porter; or, The Interviewer and the Fairies. In Three Acts. Words by A. G. LEWIS; music by LEO R. LEWIS. Six male, six female characters, and chorus. Very picturesque and pretty. PRICE, 75 CENTS.

Gyp, Junior. In Two Acts. Words by EARL MARBLE; music by D. F. HODGES. Two males, one female (adult), three children and chorus. Very successful and easily produced. PRICE, 75 CENTS.

Alvin Gray; or, The Sailor's Return. In Three Acts. Written and composed by C. A. WHITE. Ten characters, including chorus; can be made more effective by employing a larger number. PRICE, 75 CENTS.

Catalogues describing the above and other popular entertainments sent free on application to

WALTER H. BAKER & CO.,

THEATRICAL PUBLISHERS,

No. 23 Winter Street, - Boston, Mass.